

THE
CATALOGUE
OF
THAT MOST VALUABLE
AND
IMPORTANT SELECTION OF ORIGINAL
Paintings,

THE PROPERTY OF
Mr. ANDREW WILSON,

PURCHASED BY HIM AND BROUGHT TO ENGLAND

FROM
PALACES OF THE FIRST CONSEQUENCE
At Genoa;

Embracing the finest Works of those great Masters:

	CLAUDE LE LORRAINE,	
ANNIBAL CARACCI,	RUBENS,	MAZZOLINO DI FERRARA,
AGOSTINO CARACCI,	TINTORETTO,	JACOMO PUNTORMO,
LUDOVICO CARACCI,	VAN DYCK,	ANDREA MANTEGNA,
GUIDO RHENI,	PERINO DEL VAGA,	VADDER,
TITIAN VICELLI,	GUERCINO,	DIONYSIUS CALVERT,

&c.

&c.

&c.

Which will be Sold by Auction

BY ORDER OF THE PROPRIETOR,

BY

PETER COXE,

ON

WEDNESDAY, the 6th Day of MAY, 1807,
AT TWELVE O'CLOCK,

At Mr. Squibb's Great Room, Saville Passage.

May be publicly viewed Three Days preceding the Sale, when Catalogues (without which no Person can be admitted on the Day of Sale) may be had at Half a Crown each; of Mr. PETER COXE, 33, Gerrard Street, and 33, Throgmorton Street, and at the Place of Sale.

Conditions of Sale.

- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again and refold.
 - II. That no Person advance less than Half-a-Crown. Above Five Pounds, Five Shillings; Ten Pounds, Half-a-Guinea; Twenty Pounds, One Guinea; and so on in Proportion.
 - III. That the respective Purchasers give in their Names and Places of Abode, if required; and pay down immediately a proportionate Part of the Purchase Money after the Rate of Twenty Pounds per Cent. and pay the Remainder on or before the Delivery of the Lots purchased.
 - IV. That the Lots shall be absolutely taken away within Three Days after the Sale, with all Faults, by whomsoever they were painted, under any and every Description, and at the Expence of the Purchasers.
- And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: all Lots uncleared after the Time limited shall be re-sold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all incidental Charges, be made good by the Defaulters at the present Sale.

Advertisement.



IT is not to be presumed that any thing which can be said in the following Descriptive Catalogue of *this small but invaluable Collection*, will influence the Opinion of the Man of Taste, or intelligent Connoisseur, as every Picture must eventually stand on the ground of its own extraordinary merit alone; it may not however be unacceptable to those Noblemen and Gentlemen who are anxious to become Purchasers, to state a few simple facts in addition to announce the rich sources from whence these noble Specimens of Art were drawn, and the Events that occasioned their being brought into this Country.

When those dreadful occurrences took place on the Continent that disturbed the repose of nations, Genoa felt the effects of the political hurricane equally with other States, and many of the Genoese Nobility were compelled, for their personal safety, to leave their habitations. But when General Suwarrow had forced the French to retrace their steps, the Nobility returned to their Palaces, and again took possession of their Property before it was plundered. Existing circumstances however would not permit them to keep their splendid Collections entire, and the present Proprietor, who was then in Italy

and on the Spot, embarked a considerable Capital, and spared no expence to secure some of the finest Works of Art now extant, and which no consideration, but that of imperious necessity could have induced their owners to have taken down from their walls, where they had so long remained the pride of their families, and the boast of the Genoese people.

The DURAZZO, LERCARI, DORIA, GAVOTTI, MARANO, GENTILE and CATANEO Palaces, surrendered some of their best stores and particularly that of the Marquis BALBI.

It would be impracticable within the compass of this Note, to enter into a description of all the celebrated performances that gave eclat to Collections which were so long famous, and the enquirer must be referred to the account given of Genoa in French and Italian by GIUSEPPE RATTI, to the Descriptive Catalogues of COCHIN and MARTIN, or to any Traveller of note who has visited the North of Italy, and been familiar with the Arts.

A

CATALOGUE,

&c. &c. &c.

W E D N E S D A Y, M A Y 6th, 1807.

- 1 RAPHAEL - - AN early copy of the great Painter's Portrait. From the DURAZZO Palace.
- 2 FRANCESCHINI - An allegorical Subject, representing an Angel having descended to Earth to conduct an Infant to Paradise. Painted after the Fresco manner. There is a simplicity and grace in the whole of this beautiful subject that is singularly pleasing. From the St. ANGELO Palace.
- 3 QUINTUS MATZIS The Woman accused of Adultery brought before the Doctors; who are represented in the characters of Luther and the other early reformers. From the LERCARI Palacé.
- 4 ORAZIO TITIAN St. Jerome in the Desert. From the DORIA Palace.

- 5 ANDREA MANTEGNA Historical Subject, painted in Chiaro Oscuro. From the LERCARI PALACE.
- 6 VENUSTI - - A Holy Family. From the DURAZZO Palace.
- 7 GENTILESCHI - St. Cecilia ; a beautiful clear and animated picture, with all the force of CARAVAGGIO, without his sombre tints.—The figures completely alive. From the CAMBIASO Palace.
- 8 IL CAPUCINO - Tobit and the Angel. A noble specimen of this favorite Genoese painter's abilities, accomplished with great force and scientific management, and replete with expression and character. From the SPINOLA Palace.
- 9 GUERCINO - - Lot and his Daughters. The story told with great propriety and judicious sense of feeling and expression, and the whole performance admirably coloured. From the CATTANEO Palace.
- 10 RUBENS - - - Philosophers studying the Motion of the Spheres at Midnight. From the DURAZZO Palace.
- 11 DITTO - - - The companion.—Philosophers contemplating the Sun through the Aid of the Telescope, and laying down Rules for the Formation of the Sun-Dial. Also from the DURAZZO Palace.
- 12 GUERCINO - - The Martyrdom of St. Catherine. A grand gallery picture, in which this great painter has marked, in a most affecting manner, the meekness of the Saint's submission opposed to the ferocious

conduct and character of the unfeeling executioner:—the back ground is painted with unusual clearness.* From the DORIA Palace.

- 13 VADDER - - A Magnificent Landscape, representing a forest scene in the fore-ground, consisting of lofty trees, enriched with the imagery of a waterfall rushing down a mountain, with a distant view in the other part of the picture, forming altogether a dignified subject. In the immediate fore-ground is introduced the temptation of the Saviour. This extraordinary performance vies with Titian for grandeur of composition and charm of effect. From the DURAZZO Palace.

- 14 DITTO - - - A noble Landscape, the companion, of equal merit, equally grand in all its forms, and enriched with figures representing the Woman of Canaan supplicating our Saviour to recover her Daughter. This landscape, like the preceding, is effected upon that grand principle that arrests attention, and reminds the intelligent of the great art of the most renowned landscape painters of the Italian school. Also from the DURAZZO Palace.

- 15 PERINO DEL VAGA The Infant Christ and St. John. This beautiful little picture has been ascribed to LEONARDO DA VINCI. But satisfied in giving to every picture its proper title, and confident that the judicious connoisseur will estimate its merits by sense and not by sound; it is unnecessary to attempt to add to its consequence by a designation that does not belong to it. This

delightful performance, speaks for itself, is full of infantine sweetness, that would have done credit to RAPHAEL: the carnations beautiful, and the whole disposition delightful. From the GENTILE Palace.

- 16 DIONYSIUS CALVERT - - - Allegorical. A curious specimen, of singular effect and colour, full of variety, and spiritedly accomplished. CALVERT was the master of GUIDO. From the CATTANEO Palace.
- 17 PROCCACINI - The Assumption of the Virgin. From the DORIA Palace.
- 18 VAN DYCK - - His own Portrait in a Spanish Dress. Spiritedly drawn and vigorously coloured. From the BALBI Palace.
- 19 TITIANO VICELLI St. Jerome in the Desert. The head singularly fine and impressive; the body admirably drawn, with a sweet disposition of colour and looseness of pencil, while the distant landscape, as well as immediate scenery, evince his knowledge of nature and power of representation. From the BALBI Palace.
- 20 LUDOVICO CARACCI The Intombing of Christ. A charming upright cabinet picture, representing the body of the Saviour removing from the spot where he was crucified to the place of his interment, and conveyed by torch light. The learning of the CARACCI school is evident throughout the whole of this composition. The various scenes

of distress are finely pourtrayed in separate parts of the picture, without distracting the eye from the main subject of the narrative. From the SPINOLA Palace.

21 PAGGI - - The Legend of St. Christopher, who having passed the water, bearing the infant Saviour on his shoulders, kneels for the purpose of his descending with ease, assisted by a group of protecting and subservient angels. PAGGI was the scholar of CAMBIASO. From the St. ANGELO Palace.

22 JACOMO BASSANO The Money-Changers driven out of the Temple.— In small life. There is a glow of colour in this admirable performance that will vie with TITIAN in his best time, and under the influence of his most vigorous pencil. The whole perfection of the Venetian school being introduced in various parts of this admirable picture, accompanied by excellent drawing as well as character. Purchased at LEGHORN.

23 GUERCINO - - The Saviour and the Woman of Samaria. In subjects of this description, where the story is of a confined and simple nature, and does not afford any great latitude of variety, it is the great art of a painter to make up in character and colour all that is required to record the story with proper effect to satisfy the judgment; and in this picture instead of a labored atten-

tion to all the minutiae of collateral circumstances, GUERCINO has thrown all his powers into sentiment and character, giving an appropriate dignity to this interesting and sublime conversation. It is a performance that rivets itself still stronger on the judgment the more it is contemplated. In the best manner of the master. From the BALBI Palace.

- 24 JACOMO DA PUN- The Holy Family, with Elizabeth, St. John, and
TORMO - - other saints in an interior. This master was the favorite scholar of ANDREA DEL SARTO, and this interesting performance proves he was deserving his master's affectionate regard. This is a rare and valuable cabinet picture. From the LERCARI Palace.

- 25 CLAUDE LE LO- A Morning Scene. This very beautiful cabinet pic-
RAINE - - ture represents a delightful Italian scene, combining the grand and elegant both in art and nature; on the left, as the picture presents itself, is a mass of broken rocks with trees sprouting from and growing out of the fissures, whence a pellucid stream rushing down the centre and traversing several small falls, forms a rivulet, apparently the source of a larger stream, while the trees in the immediate fore-ground, the buildings in the middle distance, and remote scenery of the blue mountains, render the whole a complete and captivating subject, full of brilliancy and replete with spirit of execution. The figures by BAMBOCCIO, representing a

group fishing, enliven the scene with appropriate effect. This truly enchanting performance of the superior order of art, presenting all that wonderful effect of clear vapor for which CLAUDE has been ever accounted unrivalled, came from the GAVOTTI Palace at SAVONA.

- 26 DITTO - - - Evening; the companion to the preceding picture; an Italian scene, with the Appenines in the neighbourhood of the Campagna at Rome; beautifully clear in all its parts, and pencilled with a soft tone of captivating colour that must delight the most fastidious critic. In the immediate fore-ground of this sweet composition, cattle are feeding on the bank of a river, over which is a picturesque bridge of a single arch, and through which the eye introduces itself to an immediate perspective pleasing and gratifying. The two ends of the bridge from whence the arch springs are partly hidden by small trees, while the overspreading branches of the arbeal poplar, so various in its effects and forms, presents an interesting feature in the composition, and enriches the whole scenery. The river meandering in the valley winds its course through the centre of the subject, hiding itself by means of an intervening hill, enriched with buildings and backed by mountains; thus producing altogether a delicious landscape worthy of this great master's pencil. The figures, as in the former picture, are from the

judicious pencil of BAMBOCCIO, uniting with the composition in masterly excellence. Also from the GAVOTTI Palace at SAVONA.

- 27 MAZZOLINO DI FERRARA - The Holy Family with St. Francis ; a small upright cabinet picture of this scarce master, the contemporary of PIETRO PERUGINO. Considerable character and expression pervades this sacred subject, while the subordinate parts on the basso rilievo are pencilled with great chastness and proper effect. From the LERCARI Palace.
- 28 TITIAN - - - The Adoration of the Magi. This extraordinary performance, so full of subject and variety, presents a noble specimen of the painter's art, in which he has displayed his perfect knowledge of the human character and countenance, and given commanding expression to every face and figure suitable to their rank and pursuits. The principal group is grand and impressive; the form and countenance of the Virgin and the Saviour extremely interesting; the countenance of Joseph benevolent and pious, whilst the group of Wise Men presenting their offerings, shew themselves impressed with the divine origin of the Child, and prostrate themselves before him with respect and veneration: the group of attendants are of no less importance in their subordinate capacities; the heads of the boys are particularly beautiful, and the countenances of the other figures admirably managed and forcible, whilst the effect of the horse in the

fore-shortening, and the natural introduction of the dogs is of the first order of art; the landscape is appropriate and dignified; and the whole is a rich glow of colour and harmony. From the BALBI Palace, and was ever esteemed the finest TITIAN in Genoa.

29 TINTORETTO - A Portrait of a noble Venetian, that will vie with TITIAN for character and energy of delineation. This admirable performance displays extraordinary merit, and would do honor to any collection in the country. From the BALBI Palace.

30 VAN DYCK - The Virgin and sleeping Saviour. A beautiful cabinet picture, painted with equal facility and vigor as well as judgment and beauty: the countenance of the Virgin equal to DOMENICCHINO;—round the picture is a delightful festoon of flowers, painted by GIOVANNI ROSA, in rich and resplendent perfection. From the BALBI Palace.

31 DITTO - - - The Portrait of General Spinola. This portrait is arrayed partly in armour, and the right-hand holds a marshal's truncheon, emblematical of command, while the countenance of the warrior is depicted with appropriate character, and in the happiest stile of VANDYCK's art. It displays with due energy the man of understanding, and the cool and collected, yet determined soldier, at once animated and dignified. This Picture was considered the chef d'œuvre of VAN DYCK in Genoa. From the BALBI Palace.

32 VAN DYCK - - An Ecce Homo. Did not every Picture stand on the ground of its own merits, the infinite number of performances that have been painted on this subject, would render description unnecessary, and to speak of an Ecce Homo would be but a repetition of the same story. But every great artist treats the subject according to his own preconceived manner, and displays the dignity of his mind and powers of execution. It is stated that those who derided the Saviour knew not what they did, and in what way can that declaration be more forcibly proved than in the savage delight expressed in the features of the Æthiopian triumphing over the afflictions of the meek Saviour of the world. This inimitable performance is a master piece. Something more than human pervades the countenance and whole attitude, in resignation to the will of the Father, and concern for the depraved state of mankind. Such is the subject, while the executive part for correctness of drawing and propriety of color, speaks its own praise to the eye and understanding of the judicious. From the BALBI Palace.

33 AGOSTINO
CARACCI

St. Jerome and the Angel. This Picture compared with the same subject by GUIDO in this collection, shews the versatility of powers that can be exerted by different painters in portraying the same subject, and though told in a different manner, may be ranked equal in merit and in value. The pictures of AGOSTINO CARACCI

are known to be very rare, and it seems extraordinary, that he who could paint so well should decline pursuing the nobler science of the pencil and palette, to take up the tool of the engraver, and surrender his greater powers for the sake of an imitative pursuit in a subordinate capacity ; but this dereliction of his own fame adds to the importance of his pictures, which being more rare become more valuable from their scarcity. This picture combines all the merits of ANNIBAL and LUDOVICO CARACCI, more perhaps than equally grand with ANNIBAL in the naked, and equally beautiful and graceful with LUDOVICO in the attitude and expression of the angel. The noble figure of the saint is of the higher order of humanity, partaking in some degree of the strength and marking of the Farnese Hercules, while the drapery is distributed in grand folds, and serves at the same time, by the judicious choice of colour, to heighten the carnations in the body of the Saint, and head and arm of the expressive and beautiful Angel. This Picture would of itself give celebrity to any collection, and would add, not derive honour from being placed in the first gallery in the kingdom. From the BALBI Palace.

34 ANNIBAL CARACCI St. Francois d'Assize, one of the principal Saints in the Roman Calendar, and founder of four

orders of Mendicants, who retired into solitude for the sake of uninterrupted devotion, and who is here depicted at that period, when his hands and feet had received the stigma. The solemn gloom that pervades this picture is suited to the subject, and the recorded scene of the Saint's retirement, while the attitude and countenance of St. Francis is in the first stile of art, and the most convincing proof of the uncommon excellence of the great founder of the CARACCI school; not only the expression of the countenance, is of the first order in painting, but the extremities are equally excellent, admirably drawn, and the drapery grand and appropriate, while the sober tone of color that pervades the whole performance is in unison, and the perspective wonderfully managed. This capital performance was purchased from the BALBI Palace.

35 GUIDO - - - St. Jerome and the Angel. This picture it may be properly stated, combines at one and the same time, grace, dignity, elegance, beauty and expression in the most masterly and happy manner; tender without weakness, clear yet forcible in colour. The attitude of St. Jerome is grandly composed and thrown into a noble position, while the whole canvass is filled in all its relations with propriety and true science, it is therefore impossible to contemplate this elegant composition but with perfect satisfaction and delight.

The floating figure of the angel is exquisitely managed and uncommonly interesting, as well as graceful ; there is a sweet attractive charm that pervades the whole form, truly characteristic of the Benign Messenger from on high, and most judiciously contrasted as a work of art, with the body of the saint, the marking of whose muscles gives additional softness, as well as roundness to the angel by a skilful opposition. The mechanical part is no less to be admired, than the merits of the composition ; and to those who know the difficulty of painting, the execution will arrest the judgement with equal attention, for the whole handling is inimitable, and shews the powers of a great master's hand exerted to a great and successful purpose. This picture improves more and more every moment the eye rests upon it, till it becomes absolute delusion in the continued contemplation, and stamps itself irresistibly in every sense of the expression, as a devout and sublime composition. This most admirable performance was selected from the BALBI Palace, as one of the first objects of solicitude.

36 RUBENS - - - The Elevation of the Brazen Serpent. This renowned and splendid performance embraces all the resources and vigor of this great master's pencil and mind. To adopt the language of Sir JOSHUA REYNOLDS, they seem to have flowed with a

freedom and prodigality as if they cost him nothing, and to the general animation of the composition there is a correspondent spirit in the execution of the work. The striking brilliancy of colors and their lively opposition to each other, the flowing liberty and freedom of his outlines, the animated pencil with which every object is touched, all contribute to awake and keep alive the attention of the spectator; awaken in him in some measure correspondent sensations, and make him feel a degree of that enthusiasm with which the painter was carried away.

The subject chosen by RUBENS to display himself, is admirably calculated for the utmost exertion of these acknowledged powers. It represents that scene of distress described in the twenty-first chapter of the Book of Numbers, when the anger of the Lord sent fiery serpents among the discontented Israelites for their sin and rebellion against his high will; and what subject could be fitter chosen to represent the afflicting expressions of the human countenance, and the agonizing positions of the human frame, while the dignified deportment of Moses with uplifted hands directing the unhappy people to fix their eyes on the brazen serpent upheld by Aaron, which was to restore them to health, takes off from all terror in the scene.

This wonderful effort was painted by RUBENS when in Italy, under all the advantages of his eye and mind, being full of the noblest works the art of painting could produce to direct his hand, and store his palette by example, with the richest and most appropriate colors, in the use of which he himself at the same time so pre-eminently excelled from his own knowledge. "There is a complete uniformity in all the parts of the work, so that the whole seems to be conducted and grow out of one mind, every thing is of a piece and fits its place."

Had RUBENS painted no other than this picture his fame would have been established. It is a blaze of splendor accomplished when his soul was full of enthusiasm, and where every touch has marked the magic charm of his own powerful and unassisted pencil. From the MARANO Palace, where it was ever deemed one of the most conspicuous ornaments.

F I N I S.

